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Dated Matter
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La Peña

Cultural Center Calendar August, 1980
3105 Shattuck, Berkeley 849·2568

August 10 — Benefit Flea Market for OPHRICH (Office for Political Prisoners and Human Rights in Chile) between 10 am and 5 pm in front of La Peña. If you can donate high quality goods or appliances, please bring them to La Peña or call 658-8139 for pick-up arrangements.

August 31 — Monthly tune-up by professional mechanics donating their services as a benefit for OPHRICH. Only $12. Bring your own spark plugs and tune-up kit. The last Sunday of every month in the Peña parking lot.

Resource Center Hours: Tuesdays 4–7 pm, Thursdays & Fridays 1–8 pm. See back of calendar for more details.

Art Exhibit of lithographs, etchings, engravings, and silkscreen by the late **Carl Hoeckner** in the Cultural Center this month. Open for viewing each Saturday and Sunday from 3–6 pm, and evenings from 6 pm until program time. Reproductions of 16 of Hoeckner's works will be available in exchange for a $5 minimum donation to La Peña.

Wheelchair accessible

PAS Vouchers accepted

As a public service, La Peña makes its space available, free of charge or at a nominal fee, to community organizations for rehearsals, classes, meetings, and educational and fundraising benefits. We feel it is important to help stimulate an environment conducive to discussion. In the past four-and-a-half years, more than 150 organizations and groups have used our facilities. The use of the space by these organizations does not indicate that La Peña endorses the views presented.

DOM-SUN	LUN-MON	MAR-TUES	MIER-WED	JUEV-THUR	VIER-FRI	SAB-SAT
					1 Peña concert with **Robin Flower and Nancy Vogl** with **Lalo & Jazz to Go.** Whether playing a quick-paced fiddle tune or singing close harmonies, Robin and Nancy will touch your heart and put your toes to tapping. Lalo & Jazz to Go is a women's jazz quartet playing original songs with humorous lyrics ranging from astrology to balloons. 9 pm, $3.50.	**2** Peña fiesta with **Reggae Fever.** Deep roots, sweet fruits, from deep in the heart of the Caribbean. Bringing you soul-rocking reggae in the tradition of Bob Marley, Third World, Burning Spear, Soul Syndicate, etc. 9:30 pm, $3.50.
3 **Laugh and Help Send Kids to Cooperative Camps for Children!** Popular comedian *Darryl Henriques* performs his popular alter egos. Guaranteed Fun! A benefit for Cooperative Camps, a community-based organization providing a progressive camping experience for children from all ethnic & cultural backgrounds. 8 pm, $3.	**4** **Closed**	**5** Peña Film Series **Hearts and Minds,** USA, 1975, 112 min., color, by Peter Davis & Bert Schneider. A powerful documentary that examines the American military and political consciousness that led to US involvement in Vietnam. Intending to be neither pro-nor anti-American, the producers attempt a resolution by exploring the psychology and myths that serve as a basis of "blind" American patriotism. 8:30 pm, $2.50.	**6** **Evening in Solidarity With El Salvador.** An evening of Salvadorean music plus speakers on the current crisis that has brought the country to the brink of civil war. Sponsored by *Friends of El Salvador.* 8 pm. Donation.	**7-8** Two informal evenings with comic **Robin Tyler,** ad-libbing and trying out new material for her next album. A nationally-renowned feminist speaker, she is also considered the major political stand-up comic of the day. "Tyler is today's Lenny Bruce." —*Newsweek,* Thursday, 9 pm, $3. Friday, 9 pm, $4.		**9** Peña Fiesta with **Cool Breeze,** a San Francisco-based band that is also a bit of Mardi Gras tribe. While they do play traditional New Orleans & Caribbean tunes, they are busy blending all their influences into a spicy *sauce piquante* of their own: rhythm & blues vocals and vivid poetry over Afro-Caribbean rhythms. All the elements have been heard before, but no one is playing music quite like this. 9:30 pm, $3.50.
10 Peña concert with **Elements Precise,** a ten-piece band that plays a pop fusion of R&B, rock, latin and jazz, returns after time out in the studio and prior appearances at local Cinco de Mayo festivals and the Berkeley Jazz Festival. 9 pm, $3.	**11** **Closed**	**12** Peña Film Series **Men's Lives,** USA, 43 min., color, by Josh Hanig & Will Roberts. A fine documentary that deals with the pressures, competition and loneliness of being male in America. **Between Men,** USA, 57 min., color, by Will Roberts. The theme is that basic training of the male begins at age four . . . how male children are educated to assume the role of power-wielder. 8:30 pm, $2.50.	**13** Peña Concert bringing back **Kate Wolf.** Beautiful, lyrical music from the north coast of California. Everything that Kate sings comes out beautiful and when she sings her own material it is pensive, personal, and deeply touching. 8:30 pm, $3. busy	**14** Peña Concert with **Martine Habib,** French-born vocalist and songwriter coming into her own on the American folk music scene with the recent release of the single "A Fool Like Me" and "Midnight Train." She has appeared with Pete Seeger and Mimi Farina, among others, and sang back-up on John Denver's "Goodbye Again." 8:30 pm, $3.	**15** **Episode from an Ancient Script,** an African Mythplay of Ambition and Betrayal, which takes place one year before slavery comes to an African village, yet done without a concrete frame of time or place. With Luisah Teish, Robin Bobbitt, Frank Sheppard, and B. J. Woodward. Written by John Hatch. Directed by Rex Griffin. Followed by a Latin jam/descarga. 8:30 pm. $3.50.	**16** Peña fiesta with **Anago,** an 8-piece group led by Joni Haastrup that preserves the original name of the Yoruba people and their language as well as the authentic percussion of West Africa. Rhythmic Hi-Life and Afro-Beat that will keep you on your feet and moving. 9:30 pm, $3.50.
17 Peña concert with **Carlos Sanchez y Amigos,** and guest artist **Chapito Areas.** A program that traces the roots of Latin music from the mountains of Puerto Rico to the streets of Nueva York. Carlos played formerly with Roy Brown. 8 pm, $2.50.	**18** **Closed**	**19** Peña Film Series **In the Name of the Father,** Italy, 1971, 115 min., color, dir. by Marco Bellocchio. "Intensely lyrical freak show" attacking authority in the form of a boy's prep school. 8:30 pm, $2.50.	**20** Benefit for **San Quentin Prison Pow Wow.** Help raise money for the Native American Indian Cultural Group at San Quentin. Slideshow on *Sweats* (sweatlodge ceremony) and slides on prisoners. Speakers: Archie Fire, Bill Wapapa, Buffalo Boy Canoe, Syd Welsh, Wendy Rose, AIM Drummers. Special Door Prizes! Sponsored by the *Native American Defense Committee.* 8 pm, $2.	**21** **How the News Media Distorts the News.** Our views are formed by the information we receive. Exactly how do the different media distort the news? What political motivations inform these various distortions? Join members of the *KPFA News Dept.* as we watch the local and nationally televised CBS news. Sponsored by EB Socialist School, 7 pm, $1.50. busy?	**22** Flamenco Concert with **Rosa Montoya's Bailes Flamencos** and featured guest artist **Cruz Luna**—a rich feast of Spanish music and dancing. "Miss Montoya is the total dancer . . . facial expressions, eloquent filigranos displaying her remarkable arms, emotional projection and amazing footwork." —*Monterey Peninsula Herald.* 8:30 pm, $4. busy	**23** Peña Fiesta with **Esencia,** a bright new salsa sound, freshly reorganized with a red-hot rhythm section consisting of Sal & Carlos Godinez, Ted Strong, Roger Pais, & Robert Quintana, complemented by the vocal artistry of Jorge Ellington, and Esther & Beatrice Godinez. The horn section is ably led by Al Bent. Sensational! 9:30 pm, $3.50.
24 *Alumbre Music Group* presents **Falling Horse Canyon,** a concert and dramatic play which traces the origins of Latin music from its beginnings in the conquest of the Americas. Using bones, primitive drums, and modern musical instruments, the members of the ensemble skillfully portray enslaved Africans, landowners, Brazilian peasants, pachucos and lowriders. 8:30 pm, $3. See inside for more.	**25** **Closed**	**26** Peña Film Series **A Man Escaped,** France, 1956, 100 min., b&w, dir. by Robert Bresson. Based on resistance leader Andre Devigny's escape from a Nazi prison in Lyon just hours before he was to be executed, this film reconstructs his experience of solitary imprisonment and the infinite preparations for escape. 8:30 pm, $2.50.	**27** **Expressions of the Chilean Resistance** during 7 years of military dictatorship, a forum presented by OPHRICH including information about the organization of the Resistance and its methods of operation on three levels: legal, semi-legal, and clandestine. The documentary video, **Cultura Popular, Chile 1980,** will also be shown. 8 pm, $3. See inside for more details.	**28** **Festival de la Nueva Canción Latinoamericana.** A concert of the New Latin American Song, born out of the resistance movements to become Cultural Resistance, featuring the songs of Violeta Parra, Victor Jara, Silvio Rodriguez, Daniel Viglietti and the indigenous music of the Andes. 8:30 pm, $2.50.	**29** Peña Concert with **The Bluestein Family,** demonstrating with power and precision the main styles of American folk music, from Old World sources (especially Anglo-Celtic and African influences) to the more current work of Woody Guthrie, Malvina Reynolds, and other contemporary writers. Their album, "Sowin' on the Mountain," has received acclaim among followers of old-time country music. 8:30 pm, $3.	**30** Peña Fiesta with **Super Combo,** one of the most solid salsa bands in San Francisco, featuring Benny Valarde & Cali Aleman. A full salsa orchestra that has become famous in every major Latin club in the city. 9:30 pm, $3.50.
31 Peña Concert with **Robert Force and Albert d'Ossche,** authors of *In Search of the Wild Dulcimer.* These two master dulcists play tunes from sources as distant as Iceland and Argentina, ranging from sambas and calypso music to the more traditional, blending influences from East and West. Their unique overhand, fast-picking, stand-up playing style is the first really new approach to the instrument since the 1600s. 8:30 pm, $3.						

How to get on the La Peña mailing list: send $1 with your name, address & zip code, and you will receive the Peña calendar for one year. (Rather, your subscription will expire one year after our computerization date, October 1, 1981.)
How to stay on the mailing list: to avoid duplicate mailings during the transition period, please send your current address label with $1, if you have not made a donation to La Peña within the past year. Anyone who has made any donation to La Peña since June 1979 will automatically go onto the new mailing list until October 1981.

Our 5th Anniversary Fundraising Drive, a final total.

May and June were dedicated to raising $20,000 to help us meet our expenses for another year. After an exhausting 2 months we managed to reach ¾ of our goal, about $15,000. We sincerely thank everyone who contributed to the drive and we will make every dollar work to strengthen La Peña through this year. $15,000 is not a small sum of money and we can make it stretch, but there will be some small ways we must cut back. Insisting on subscriptions for the calendar, even if it is only a token $1, will help enormously as will returning to the old 2-page format for the calendar. It is clear that times are only going to get more difficult before they get better. We hope all of our friends and supporters stay with us through these times, offering us support and criticism to help us be responsive to the comunity and viable at the same time.

Carl Hoeckner, American artist

Carl Hoeckner was one of the most formidable of American artists dealing with the social scene. His early masterpiece, *The Homecoming* is perhaps the most powerful indictment of war painted in America. His later pictures of steel mills, for example, bring out with great intensity the coldness of steel, whether used for war or for the giant industries of peace. Hoeckner, the independent, believed strongly in self-expression. He refused to close his eyes to what was transpiring around him, and painted whatever he found to be significant in the social scene. But the writer urges you not to think of his work as "posters." More properly, they are "social documents" displaying in powerful, sturdy and inventive fashion what appealed to his sense of right and wrong.

Hoeckner was not always a social commentator. The first painting he exhibited in 1913 at the Chicago Art Institute, showed a woman dancing in the nude. It was titled *Salome*. His early period was taken up with concerns of the beauty of the male and female figure. Hoeckner is quoted as saying, "My art aims, up to the outbreak of the First World War, were a search for the expression of beauty. During the war, I became interested in truth — in bitter truth and the struggle of life in general.,"

To German-born Hoeckner, who had only taken out his first citizenship papers in 1914, the First World War had a peculiar bitterness. Although he was not molested or unduly heckled, as were many Germans, he was emotionally deeply embroiled.

His father, a Viennese etcher who worked in Munich, had decided that Carl would be an American. The elder Hoeckner had the typical European illusions about American democracy; he was opposed to the monarchist ideas of Germany and Austria, and foresaw the coming war.

Young Carl learned to share his father's enthusiasm for America, and when the conflict came he found both America and Germany tugging at his heartstrings.

The Armour Meat Packing Company hired Hoeckner as an illustrator. In 1914 he began working as an illustrator for Marshall Field and Company and stayed until the end of World War I.

By 1916 Hoeckner had come to a turning point, from concern for beauty in art to the terrible aspects of war. He painted a picture that year, which is included in this collection, called *War*. And, while the painting shows two savages butchering one another with a dying savage lying between them, its message is meant to include all wars — the message of death. It was exhibited in New York in 1918 at the Architectural League. Hoeckner wryly commented: "Nobody said much about it. They didn't recognize themselves as savages."

Hoeckner's masterpiece, *The Homecoming*, was started and finished in 1918, and a reproduction of it is also included in this collection. "Not any particular war," Hoeckner explained, "but from any war — a general experience of humanity." He sent it to Pittsburgh for the Carnegie International Show, but it was rejected.

The Art Institute of Chicago accepted it for the American artists annual show of 1920. There was an ominous stir in its vicinity all through the show. The three women critics of the three Chicago newspapers did not comment on the painting, but there seemed to be general relief in "art circles" when the picture came down. It was rejected frequently through the

The Homecoming

20's and 30's for various shows. Nevertheless, *The Homecoming* was hung at the Hall of Science of the Chicago World's Fair of 1932 as one of the ten best paintings of the U.S.A. during the 20th Century. It seems a bit too savage, too gruesome even for a generation that can tolerate "candid camera" pictures of war.

It transcends realism — it has the multiplied savagery of a genius outraged by war as a phenomenon of life. Only Goya's *Disasters of War* can match its starkness and horror.

Hoeckner brooded over the war and only a few years later he took up the exploitation of women. *The Jazz Age* was painted in 1925, and displays a synthesis of human depravity and corruption. Use of the natural attractiveness of women for men to make a fast dollar was, for Hoeckner, an immorality that sacrificed the woman and the child within the family.

Sexist exploitation ranked next to war as a focus for Hoeckner's stern disapproving gaze, even ahead of the daily exploitation of the male working class. The steel mills seemed to him the symbol of the era of madness rushing headlong toward the debacle of 1929. He even expressed the quality of steel as being cold, crushing and dehumanizing, almost inimical to the human being, and he pictured the industrial barons and their concubines making merry to the whirr of monster wheels operated by levers in the hands of grim giants, the workers.

A pioneer in the use of zinc and aluminum plates in lithography instead of limestone slabs, Hoeckner developed a process using five different treatments, to sensitize the metal plate to bring it up to a degree of fineness of grain comparable to that of limestone. Hoeckner saw the possibilities of silk screen as a process, and in 1935 experimented with a four-color treatment of male heads, called *After Forty*.

Print-making skill as a Hoeckner tradition goes back to 1623 to Gottfried Hoeckner, a goldsmith. His son, Casper H., born 1629, was a mint-engraver and cameo-cutter. A medal by an 18th century Hoeckner can be seen in the Boston Museum. A cameo portrait of Schiller, done by another Hoeckner, was owned by Goethe.

The Hoeckners are prominently noted in Forrer's "Biographical Dictionary of Medalists," a standard work. So Hoeckner was brought up to be an engraver by his father, along with the conditioning to eventually become an American.

This month's exhibit of Hoeckner's work includes lithographs, etchings, engravings, and a silkscreen. Reproductions of 16 of the works will be available in exchange for a $5 minimum donation to La Pena. Matting and framing will be done by special order for an addition $15. And a choice of twelve of the sixteen reproductions plus a biographical sketch and explanatory material on each work are available in a $50 package.

The Cultural Center will be open for viewing the exhibit each Saturday and Sunday from 1 to 6 pm, and informally each evening before program time.

Machine Age

The Bluestein Family, Friday, August 29

A word about computerization and the future of the calendar: Probably very few calendar-readers realize what an enormous task it is for us to hand-label and bundle according to US Mail specifications over 8,000 calendars. Computerization has become inevitable and we have chosen what seems to be a fairly simple, straight-forward mailing system that catalogs a minimum amount of information, and in the end should be cost- as well as time-saving. The $1 donation will help cover costs and at the same time seems a good way to find out who really cares about getting the calendar and knowing what goes on at La Peña. We are also discussing a major format change. The calendar has existed in its present four-page "newspaper" for for only a year now. It has been difficult to assess response to the inside pages, where we have tried to highlight significant programs with background information, reproduce articles relevant to the current situation in Latin America, and occasionally write about new developments within La Peña. We are considering returning to a 2-page, one-sheet calendar, rearranging space to be able to include a little more information, but abandoning long articles and graphics or photographs of any size. However, twice a year, we would print an extended calendar more like our 1980 anniversary special, with several articles, graphics, etc. We would appreciate feedback. If you haven't already sent your $1 in, include a note letting us know if you are more interested in the calendar of events, the "Inside," or both. And if you are already on the mailing list, please don't forget to include your current address label.

Kite Time

by Maria C. Saucedo

Street games were played according to seasons in Barranco, my neighborhood, when I was a child. There was a time for marbles, a time for spinning top, a time for Chinese Stick, and so on. The seasons could be shortened, prolonged, changed, or even skipped according to moods or desires, but August was kite time, no matter what, because that was our only chance to get a little breeze from the ocean. Besides, all the neighborhoods would join together in this event as the foggy sky of Lima would sprout with all sorts of shapes and colors and kites would compete in both beauty and dexterity.

Poor kids would start their search for materials in early July. We would go to the mud flats to get the canes and save our allowances, if any, to get the various colorful papers needed. A little bit of flour and water stirred and boiled together would make the glue, and long strips of old torn material, joined by knots, would be enough for the tails. Although the thread we used for the kiteline was expensive, it would last for several seasons.

Then we would start drawing our own designs, each kid at home trying to hide his or her project from each other kid, until the last minute. My brothers and sister and I would work at the kitchen table, arguing on whether we were going to make a classic or outlandish design and also on colors and sizes. Rafo, a boy that used to live on the next block, had the most fantastic kites I've ever seen, with very creative designs. It was he who introduced the cubic kites in Barranco.

On August 1st, flows of children would show up on the cliffs to fly their unbelievable kites: sculps, birds, rhomboids, butterflies, faces, hexagonals, cubes, etc. I remember one winter that we decided to make a condor. It had been several days since the season had opened and I finally got the chance to fly it. I was the fourth of six brothers and sisters and, of course, I had to wait for my turn. It was a Saturday morning and I woke up with the stars, such was my eagerness to fly that condor! I grabbed a piece of French bread and had a sip of milk and, as soon as the sun was raising, made my way towards the cliffs. It was too early and nobody was there yet, but I decided to start the maneuvers. The winter wind was blowing hard and cold and I had to keep active to avoid purple hands. My kite was the first one in the sky, and I felt it was the king of the universe.

I kept on feeding the thread until the condor was just a point among the clouds. After a while, some other kites started timidly showing up, but I couldn't see the kids; they were probably from distant neighborhoods. It was just an optical illusion that made me believe that the kites up in the sky were next to each other.

Once my condor stopped tailing and seemed to be stable, I looked for a shelter because the wind was striking my back very hard. I put the reel on the floor and held it with a rock. Feeling sleepy, I snuggled up against the dunes and covered my chest with my poncho.

"Where do you come from?" I heard my condor asking a beautiful yellow butterfly that was passing by.

"Miraflores," she answered with disdain.

"And what are you doing in Barranco? Don't you know these are my domains?"

"The breeze from the ocean brought me up here. It's not my fault."

"Well, since you come from a fancy neighborhood, I bet you were bought in a store," he assumed.

"Not only that, but I'm imported from the U.S.," she answered as she very proudly showed her tag.

"Ha, ha, ha," the sky trembled with his burst of laughter.

"If that makes you feel so important, let me ask you what have you seen from your sky?"

"Nothing. As soon as they made me in the factory, they wrapped me and kept me in a warehouse with thousands of sisters, and this is the first chance I have had to fly."

"What a pity! Wrapped in a warehouse! Let me show you where I was born. See those mud flats way down to your right? My strong ribs were made out of those canes. And see that paper mill to your left? My body and wings were born there."

"And where did you get your tail?"

"From grandma's chest box, but the most important part is my heart and it started beating in that little house that you see between the poplars. My parents are a bunch of wonderful kids that gave me the chance to fly as soon as I was born."

"I see that you really have more reasons to be proud, but you're not."

"Why should I? Being born here or there doesn't make any difference. What is important is to be able to fly and to watch what's going on around the world."

"Can we be friends?" she asked.

"Sure we can," my condor was saying when I woke up.

NOW AVAILABLE!
Grupo Raiz's first recording, **Un Solo Camino,** on sale at La Pena, $6 per record; no mail orders yet please.

Support the UFW

The United Farm Workers have been on strike against several large lettuce companies since January of 1979. The strike continues and support is needed to continue the struggle for justice in the fields. In order to support the UFW boycott and strike efforts, the UFW has made and sold numerous buttons, articles of jewelry and leather. All of these items come under the heading of "Taller Grafica." As part of its effort to raise more needed money, the UFW will have at La Pena a display of "Taller Grafica" items. These items may be ordered behind the bar at La Pena.

News from Chile

On Wednesday, August 27, the Office for Political Prisoners and Human Rights in Chile (OPHRICH) will present an informational forum about the ongoing work of the Resistance Movement in Chile. The documentary video, **Cultura Popular, Chile 1980,** included in this program, was filmed in Chile during March 1980 consisting primarily of interviews with members of the Resistance, organizations of shantytown dwellers, cultural and church organizations, workers, and students, all of whom make up the broad popular, democratic and anti-dictatorial revolutionary movement. These segments have been edited to provide background on the historical and political situation in the context of this recent visual material.

OPHRICH is also selling crafts made by political prisoners in Chile, and these will be available at this event.

Falling Horse Canyon

Out of the devastating conquest of the western hemisphere arose new mixtures of people and from them, new musical traditions. This was a part of the never-ending drama; the confrontation and re-shaping of people and their cultures. It is a story as old as the banging together of bones in a prehistoric rhythm.

Alumbre depicts this incredible melding together of cultures in their newest stage production, Falling Horse Canyon. Originally developed as a video play and broadcast by a bay area television station in 1979, the work is a concert and dramatic play driven by the color and relentless rhythms of Latin music. Using bones, primitive drums, and modern musical instruments, the members of the ensemble vividly portray enslaved africans, brazilian poor, pachucos and low-riders in this panorama of fun and excitement that is the evolution of Latin people and their music.

Sunday, August 24, at 8:30 pm.

SUBSCRIBE!

After five years as an effective, positive force in the community, La Peña Cultural Center is continuing to work and grow. We are a non-profit, tax-exempt organization, and we urge all of you who can to make tax-deductible contributions to La Pena. A $1 donation will assure you a one-year subscription to the monthly calendar of events. A $20 donation ($10 for people without a regular income) enables us to send you a Tarjeta de Companerismo, which entitles you to 24 courtesy half-price admissions to La Pena sponsored events for one year. And we hope those of you who can donate more will assist us in our work. Thank you for your solidarity.

¡QUE VIVA LA PENA!

☐ Enclosed is my $_____ tax-deductible donation to support La Peña's work.

Name _____

Address _____ City _____ State _____ Zip _____

COMMUNITY CENTER CALENDAR

3109 Shattuck Ave.

AUGUST, 1980

Programs are subject to change without notice.
Wheelchair Accessible.

As a public service, La Pena makes its space available, free of charge or at a nominal fee, to community organizations for rehearsals, classes, meetings, and educational and fund-raising benefits. We feel it is important to help stimulate an environment conducive to discussion. In the past four and a half years, more than 150 organizations and groups have used our facilities. The use of the space by these organizations does not indicate that La Pena endorses the views presented.

Resource Center Hours

The Resource Center, La Pena's newest addition, located in the front of the Community Center will have regular hours starting in August. With the Resource Center we hope to provide a place where people can obtain current information about Latin America in Spanish and English. Currently we need donations for publications or even of publications that people have read. For example, if anyone subscribes to any Latin American daily (such as Excelsior) one can donate it to our center so that more people have access to current information. Donation of books in Spanish or books about Latin America in English or Spanish will be appreciated.

The hours are: Tuesdays 4 to 7 pm, Thursdays & Fridays 1 to 8 pm. Stop by our center!

Nuestro nuevo Centro de Informacion, ubicado al frente del Centro Comunal, estara abierto durante el mes de agosto con un horario regular. Por medio de este Centro de Informacion esperamos proveer de un lugar en donde la gente pueda obtener informacion actualizada sobre America Latina, tanto en espanol como en ingles. Usted puede contribuir a este nuevo Centro donando una suscripcion a una publicacion de America Latina o donando la que ud ya recibe luego de haberla leido. Libros sobre politica, economia y cultura Latinoamericana, son tambien bien recebidos.

Estaremos abierto al publico los martes de 4 a 7 pm/y los jueves y viernes de 1 a 8 pm.

Friday 1

The Powers Behind the Candidates:
A Class Analysis of the 1980 Presidential Campaign

What divisions within the major American classes are being reflected in the current presidential campaign? Who are the financial, media, and other powers behind Carter, Reagan, Anderson, Commoner and Clark? What should be the basis of a left strategy in this election? These and other key questions will be discussed by Larry Shoup, author of *The Carter Presidency and Beyond.*

8 pm, $1.50

Sunday 3

Cuba Coordinating Council presents:

"The *Nueva Trova* (new song) Movement in Cuba"

The nueva trova has played an important role in the new directions in culture taken in Cuba since the Revolution. Rina Benmayor, who has just returned from four months in Cuba, will present the history of the new song movement and examples of this art.

7:30 pm, donation requested.

Thursday 7

Jamaica in Crisis

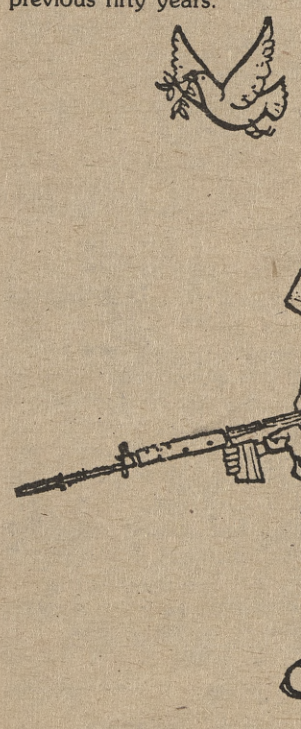
More than 300 people have died in politically motivated violence since Jan. of this year. General elections have been called for and the different political forces are jockeying for power. The *Caribbean Media and Community Resources* will present a forum on the current crisis and provide an analysis of current events. For more information call 534-5136.

7:30 pm, $1.50

Saturday 9

A Slideshow History of the Irish Struggle
accompanied by Irish music.

The 9th of August commemorates the infamous day in 1971 when internment was re-initiated and used to round up every community activist or "rebel" the Unionist Government and the police deemed dangerous or undesirable. Ironically, the popular outcry and world-wide shock at the sophisticated brutality involved in this operation led to the dissolution of the government which had employed this technique of imprisonment without trial to retain power during the previous fifty years.



The fall of the British statelet in Ireland has not brought greater democracy to either side of the border. Sectarian violence, direct rule from Westminister and a divided working class are the political realities in the north. The south of Ireland is moving away from any ideal of national sovereignty and replacing its colonial subordination to England with utter neo-colonial dominance by the US and the Common Market. What will bring about a united working class and a worker's republic in Ireland? Where else will you see the real Ireland the mass media and travel industry won't present? Sponsored by Irish Republican Club.

8 pm, donation requested.

Wednesday 13

Nicaragua, These Same Hands

A one-hour film, now on videotape, first shown at La Pena's July 19 celebration of the Nicaraguan revolution. The film was made by a group of Bay Area filmmakers, including producer Larry Bensky, who will be present at tonight's showing. It is an impressionistic documentary concerning the conditions that led to the overthrow of the Somoza dictatorship. "Nicaragua, These Same Hands" tells its story through poetry and song; the poetry of world famous Ernesto Cardenal, now Minister of Culture in the Government of National Reconstruction, and the music of two outstanding Nicaraguan groups, Pancasan, and Los de Palacaguina. Following tonight's showings, there will be an opportunity to question the producer and possibly other members of the film's crew. 8 & 10 pm.

Friday 15

Friday Night Free Flick
California Reich

An inside look at the American Nazi Party in Calif. Filmmaker, Walter Parkes lets the characters speak for themselves. (color, 1976, 60 min).

7:30 pm, free

Sunday 17

Rank and File Open Meeting

The Coalition is a network of rank-and-file groups and individuals active in many unions (as well as organizing in non-union workplaces) in the Bay Area. Our purpose is to build the rank-and-file union movement by reporting on, discussing and learning from our activities through a newsletter, monthly general meetings, and occasional public forums on specific topics. We also organize support activities such as mobilizing picket-line support for various strikes and organizing car caravans for UVW rallies. We meet every 3rd Sunday of the month alternating between SF and the East Bay. 7 pm, free.

Wednesday 20

National Organization of Women Open Meeting

Tonight's topic of discussion: *Minority Women for the ERA.* The public is invited to attend. 7:30 pm. Free.

Friday 22

Friday Night Free Flick
I. F. Stone's Weekly

Drawing from newsreels, film clips, and interviews, this film by Jerry Bruck, Jr. explores the career and character of journalist I. F. Stone. Beginning in the McCarthy era, Stone published his own weekly and based his exposures of government deception on a thorough reading of government's own publications and reports. Stone's maverick, iconoclastic style of journalism greatly influenced Washington Post reporter Carl Bernstein, who began the exposure of the Watergate scandal. (B&W, 62 min, 1973). 7:30 pm. Free.

Thursday 28

Latin America Update

A monthly forum that spotlights the most current events taking place in Latin America, featuring well informed speakers as well as a question and answer period. Tonight's topic:

The Situation in Argentina

Amnesty International reports that there are over 15,000 disappeared people in Argentina and over 7000 political prisoners. The Argentine Junta has been labeled one of the worst offenders of Human Rights. A recently arrived political refugee and other guest speakers will speak on the current situation in that country. 8 pm. $1.50.

Friday 29

Friday Night Free Flick
Union Maids

Three remarkable women, labor organizers in the Thirties, reminisce about their experiences. Intercut with their personal narratives is documentary footage from the period: hunger marches, sitdowns, unemployment, and the struggle to form industrial unions. (B&W, 49 min, 1976)

plus

Growing Up Female

The socialization of the American woman through a personal look into the lives of six females. Their ages range from 4 to 35, and their backgrounds vary from poor black to upper-middle class white. A compelling film that demands one to respond. (B&W, 50 min, 1971)